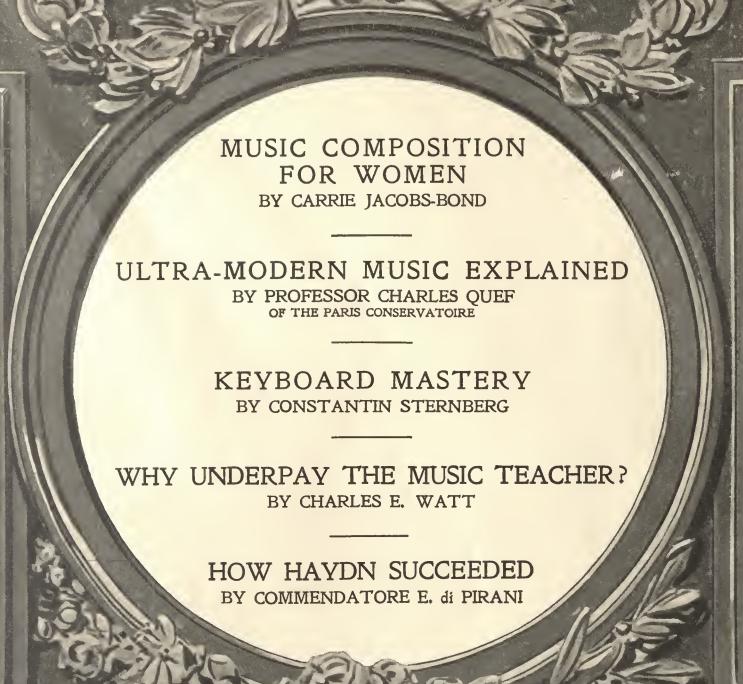


*Ethel Mae Bishop*

# THE ETUDE

Presser's Musical Magazine



MUSIC COMPOSITION  
FOR WOMEN  
BY CARRIE JACOBS-BOND

ULTRA-MODERN MUSIC EXPLAINED  
BY PROFESSOR CHARLES QUEF  
OF THE PARIS CONSERVATOIRE

KEYBOARD MASTERY  
BY CONSTANTIN STERNBERG

WHY UNDERPAY THE MUSIC TEACHER?  
BY CHARLES E. WATT

HOW HAYDN SUCCEEDED  
BY COMMENDATORE E. di PIRANI

SEPTEMBER 1920

OL, O LORD AT

\$2.00 A YEAR

# NEW ISSUES

## FOR PIANO SOLO, PIANO ENSEMBLE, VOICE, VIOLIN, ORGAN AND CHORUS

The Grade of Each Number is Shown to Aid the Teacher in Selecting Material from this List. Any Number Gladly Sent for Examination.

### PIANO SOLO

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## Vaudeville's Strangest Thrill



### Signor Friscoe

comes on to the stage and plays. His agile hammers ripple merrily over the xylophone keys.



### Suddenly

Signor Friscoe holds his hammers poised in mid-air. But his xylophone performance continues—as if some magic influence were at work upon the keys.

### Then

the curtains part. The audience gasps. The New Edison stands revealed. It has been matching Signor Friscoe's performance so perfectly that its RE-CREATION could not be distinguished from his original performance.

## Ask them to explain this!

THE absolute realism of the New Edison has been demonstrated by actual comparison with the art of living artists. More than 4,000 comparisons have been given, with more than fifty great artists, before a total of 3,500,000 people.

America's principal newspapers have reviewed these comparisons at length. They have conceded that the New Edison's RE-CREATION of an artist's voice, or instrumental performance, cannot be distinguished from the actual singing, or playing, of such artist.

It has been reported to us that over-zealous salesmen, who are interested in the sale of talking-machines, have stated that the artists, who take part in these comparisons, imitate the New Edison.

In the first place, it is a physical impossibility for any person to imitate the phonograph in a way to sustain this comparison.

In the second place, the artists who make these comparisons are of the first rank, and would not lower themselves to sing, or play, in an unnatural way.

## The NEW EDISON

*"The Phonograph with a Soul"*

Meet Signor Friscoe, vaudeville artist extraordinary—and vaudeville's new paragon of magic. Meet the New Edison—his chief "magic." Signor Friscoe found that human ear cannot distinguish between his actual performance and its RE-CREATION by the New Edison. This astonishing act is the result. It's going big—over the Keith andaffiliated vaudeville circuits. Over 500,000 people have seen how

If anyone suggests to you that the artists imitated the New Edison in the 4,000 comparison tests that have been given by the Edison Laboratories, ask such person to explain Signor Friscoe's act.

Your Edison dealer has a New Edison exactly like that used by Signor Friscoe. Test its supreme realism for yourself. The dealer gives the Realism Test in his store.

*The Price of the New Edison*—has increased less than 15% since 1914, and this increase includes the War Tax.

Mr. Edison has absorbed, out of his own pocket, more than half of the increased cost of manufacture, in order that the New Edison might remain within reach of every pocketbook. The high-grade materials and expert craftsmanship required in the manufacture of the New

Edison continue to be scarce, and our selling prices may have to be increased, but we shall make every effort to avoid such action. Thomas A. Edison, Inc., Orange, N. J.

# THE ETUDE

SEPTEMBER, 1920

Single Copies 25 Cents

VOL. XXXVIII, No. 9

### Music and Language

MME. GALLI-CURCI speaks English with amazing fluency and almost without the slightest trace of an accent suggesting her Italian birth. She speaks other languages with equal facility. Paderewski's mastery of languages made him the diplomatic marvel of the "Peace Table." The editor, in many years of continuous meetings with the foremost musicians of the times, has been observing with great care certain matters pertaining to the psychological aspects of music and language. These have an unquestioned interest for the pianist, the violinist, as well as the singer.

For the most part many of the celebrated singers met have been inadequate linguists. They seem perfectly capable of singing a rôle in other tongues yet knowing very little about the inner meaning of the text. We have known numerous instances of American singers who have reproduced in song Italian arias with a surprisingly accurate accent, but who knew hardly one word of what they were singing.

On the other hand, the pianists and violinists have for the most part been astonishingly fine linguists. This was noted so many times that the editor remembered the discoveries of Pierre Paul Broca, the renowned French surgeon and anthropologist, who from 1861 to 1865 carried out his famous researches upon the localization of cerebral functions—finding out among other things that there existed a very close connection between those centers of the brain having to do with speech and those centers dealing with the control of the hands. The subject is so vast and so interesting that we dare not go too deep into it here.

The rather startling fact that musicians with splendidly trained hands do become fine linguists, while singers without such training are frequently inferior linguists is one of the best arguments for the intellectual value of hand-drill in music. Mme. Galli-Curci is a singer who is a remarkable linguist, but she was for years a concert pianist before she ever dreamed of becoming a vocalist.

In fact, it is usually very easy for pianists and violinists to take up new languages. They are most helpful in the everyday work of the performer and teacher, and it seems a great neglect of opportunity to fail to take up a new language now and then. The sound-reproducing machine records used for language teaching have been investigated by the editor and found to be of very great value.

### A Remarkable Change

MUSICAL instrument manufacturers and dealers report that there was an immense increase in the sale of all kinds of musical instruments when the Eighteenth Amendment exploded on us a little while ago and knocked out one of the most strongly entrenched industries in America. Many musicians could hardly believe that their favorite beverages were forever gone and some could not see that the terrific cost of drunkenness had made prohibition seem the wisest course to our legislators. Most everybody prophesied an era of gloom and sat back to endure it. The wise ones, however, knew that human nature demands a certain amount of conviviality and many saw that music would be called for as never before.

It is said that accordions and carolards—of accordions were shipped out to rural and mining districts—musical instru-

ments of all kinds were bought in great quantities; bands started up like mushrooms. Talking machine records were wholly inadequate to supply the demand, and phonographs of certain makes were months behind in deliveries. The cabarets shut and good folks did their dancing at home to their own musical instruments. One of the finest piano manufacturers in the world told your editor last spring that most of his time was spent explaining to disappointed customers why their instruments could not be delivered for months. Sheet music sales greatly increased and music schools everywhere reported that never had there been such demand for lessons.

Of course, high wages played a great part in this. There was a time, for instance, when the term "silk stocking" applied to the landed aristocracy; then "silk stockings" became the insignia of questionable character; now they are the badge of the so-called "laboring classes." However, millions of the high wages would have gone for strong drink if prohibition had not been declared. That much of this money has gone for music is undoubtedly. That this will have a beneficial effect upon the future of the country is indisputable. It may be a long way from prohibition to Beethoven (who, by the way, was anything but an abstainer), but the demand for more good music is unquestionably increasing.

### Fake Music Publishers Again

LYON & HEALY, the well-known music firm of Chicago, is taking an active interest in suppressing these fake publishers. They write us that they have written to these frauds directing them not to send the compositions of their victims to them for sale, as the "stuff" is immediately sent back.

Part of the game is to charge the victim for "publication" five or ten times the actual cost of production. The victim is then assured that his "master-work" will be sent around to all the leading dealers for sale. In order to keep within the letter of the law the swindler does send around a few such copies and the composer waits with open hands for the royalties—royalties, alas! which never can come. The music dealers and the music publishers of America can help wonderfully by taking a positive stand against all such fake publishers:

*First, by advising all people contemplating the publication of any kind of piece of music, to keep strictly away from them unless they want to play the game of the moth and the flame.*

*Second, by refusing absolutely to handle any composition bearing the imprint of the faker.*

We have received hundreds of such works in our office. For the most part the music is a pathetic parody upon the art. Often the verses have been so absurd that they would bring forth screams of laughter from any educated person. The faker has the conscience of Lucifer. He will publish anything, no matter how bad, if he can stick the victim enough for it. The best rule is to send your composition around to any of the high-class publishers and thus find out whether it is really worth while. Active publishers are glad to examine new manuscripts, and if the composition has any worth you may be sure that the publishers will be eager to take it.

## How to Hold Your Audience

By Philip Gordon

SOME performers get the attention of their audience as soon as they step forward, and hold it until the end. Others either get attention and lose it in the course of their performance or else get no response from the audience at first, but develop interest in the course of the concert. Still others never interest their audience at all. The purpose of this article is to give some hints, based on personal experience and observation, which will help you grip the audience and hold it.

## Practical Cues

In many cases repetitions are made or not made simply by the general demeanor of the performers. The moment you step before your audience they decide, without conscious effort, whether or not they are going to like you. If you slouch along over the stage, or enter timidly or frown and look pompous, you are going to repel or play to an audience unfavorably disposed at the start, and unless you sing or play like an angel you are not going to interest them deeply. On the other hand, decide businesslike, authoritative deportment, a cordial smile, will win your audience at once, and they will pardon much to which they might otherwise have taken exception. You must always remember that your position toward your audience is that of a prophet, a prophet, and that the people before whom you appear expect more—more than that, anxious—to have a great spirit lead them. And if the people are to rest their lead upon you and are to accept you as their leader you must inspire them with confidence the first moment they see you.

## Work Toward a Climax

It is true that when Abraham Lincoln arose to address the people assembled on the battlefield of Gettysburg many in the audience tittered; and it is true that when Abraham Lincoln sat down the cheeks of the multitude were wet with tears. But remember that there was only one Lincoln.

## Rhythm the Real Magistic Force in Music

Now, assuming that you have gained the confidence of the audience at the start, how are you to keep their interest? For it is easy to make a good impression and then lose it by a performance that lacks vitality and magnetic power.

The expression "How von Below has become classic" in the beginning was not unusual. You may play with little or no feeling, you may make mistakes, galore; but if you are a master in rhythm you will hold your audience, not until the end, to be sure, for rhythm alone is not enough, but certainly for a long time.

Now it so happens that rhythm is a term capable of several definitions. For practical purposes it is sufficient to distinguish between rhythm as a tact and an individual rhythm. As an individual rhythm we mean simply a particular combination of time values. Everyone who has heard Beethoven's C minor

## An Injured Right Hand a Blessing

By Benjamin E. Galpin

TEACHERS of piano, have you ever heard anything like this? "I am sorry, but it will be impossible for my daughter to come for her lesson to-day, as she has injured her right hand so that she has been unable to practice for the past two days. I regret this very much; for she has been so interested lately. Will you call on 'phone as soon as her hand is well enough to resume her practice?"

It is well for teachers to know how to handle a case like this, for you are bound to be confronted with just such situations.

You will not only have your piano interrupted, but your pupil is apt to fall back to some extent.

The telephone is a poor place to discuss personal matters to any great length. So the young lady was requested to write and state what she provided with a book on the History of Music and Biographies of Great Masters that, while she was away from her piano practice, her ambitions might be inspired to greater work.

*Her hand was injured, and not her brain.*

It would be just as sensible to stop a whole railroad from operating just because a single engine was wrecked.

The pupil was delighted at the suggestion and, after some fascinating facts were told of certain old masters, she fairly danced in her hurry to go home and begin her new work.

At the close of our pleasant, little talk, I told her, also, of an experience of my own, when I was just

## Playing in the Right Octave

By Harold S. Clickner

SYMPHONY remembers the striking rhythm of the opening theme:  Music is full of such time combinations, recurring continually in the course of a piece. The notes of the melody may be different, but the rhythm will be preserved intact (though there is no prohibition against a variation which does not affect the rhythm fundamentally). If you want to hold your audience you must follow these rhythms about and give them life each time they occur. In this way your performance takes on character, and what was before a series of notes becomes a moment of real interest and meaning. Take for instance the end of the second movement of Beethoven's piano sonata opus 10 number 3. At first you may think there is nothing important about the two notes with which the movement ends—two low D's in the following rhythm:



The dotted line, between the two groups of five, is the eleventh line. Upon this is found Middle C. Middle C is also the middle of the keyboard—but is not precisely true, of course, but it is near enough true for our purpose. Be sure to have the pupil get the exact location of Middle C, both on the keyboard and on the staff.

Then follows the explanation of the clefs. In the upper staff we have the G or Treble Clef. Point out that itcurls round the second line, locating the G above Middle C definitely. In the lower staff we have the F, or Bass Clef. Point out that this also leaves around the line, locating the F below Middle C.



Now show the pupil that each of these clefs is lowered five scale degrees from Middle C, the G being five steps, or a "fifth" above, and the F the clef five steps, or a "fifth" below. Middle C is always the center. Drill the location of these two clefs until mastered.

Suppose a pupil has a piano starting as follows:



Have him find the first note of the left hand part on the keyboard. Upon observation he will tell you that it is the first G above the F clef. As he has already mastered the location of this clef from Middle C he will have no trouble in locating this particular note. Similarly he will be able to locate the D in the treble staff if he can tell that it is a fifth above G. Now he is ready to play the notes in the right octaves. The teacher would do well to pick out the first measures from the pupil's studies and pieces, drilling him in them until there is no doubt left in the pupil's mind. Later on it is advisable to teach him that each octave has its own special name—the Great Octave, Small Octave, one-lined, two-lined, three-lined octaves, etc., but this is not needed just at first.

And then, just as I did in my bicyclic chair and so sadly injured that the doctor said it would be at least two weeks before I could use it.

I was in despair. But after three unhappy days of idleness, a brilliant thought occurred to me. It was this: "Your left hand is far behind your right in technical skill; why not take this time to bring it up to the mark?"

So I got down to hard work and practiced scales, arpeggios and chords and all the left-hand studies I could get hold of.

That injured right hand is now, as I look back, one of the greatest blessings that ever came my way. For when I got the invalid right hand back on the piano keys, I was delighted to note that the left hand no longer caused trouble, but took its part with skill and energy. It had come, indeed, to mate. And it has kept that winning stride ever since.

The young lady saw the application of this experience to her own case and came faithfully for left-hand practice as long as her right hand was in its sling. And day by day, too, looks upon the accident as a real blessing in disguise.

## How to Make Your Practice Time Less Tedious

By E. H. P.

THE best way of all is to be actively interested in what you are doing. If you are trying to memorize some attractive piece which you hope to play at a recital, or if you are intent on attaining a certain metronome speed, or some other particular point of excellence on a particular exercise, the time will pass before you realize it. You are simply trying to kill time at the keyboard for an hour, two hours, or whatever the case may be. You may seem dull to you. However, even with the best intentions in the world, there are certain things about practice that will be unavoidable drudgery, and for these it is best to allot a certain definite part of the practice hour—ten minutes to this, fifteen minutes to that, etc.

Madame de Staél, a clever French essayist of the last century, once remarked: "I see that time all divides is never long, and that regularity abridges all divisions."

## THE ETUDE

## Music Composition as a Field for Women

From an Interview Secured Expressly for THE ETUDE, with the Most Successful Composer of Songs of the Present Day



## CARRIE JACOBS-BOND

(Mrs. Carrie Jacobs-Bond was born at Janesville, Wisconsin, and was educated in that city. She studied with Professor W. W. Bischoff, the celebrated blind composer, later of Washington, D. C. At the age of four she composed the song "A Little Bit of Love," which received the serious attention of many. She has the remarkable gift of repeating by ear almost anything she has heard. Her story of how she became a composer

and how she entered the publishing business is extraordinary in many ways. This is the first time that it has been given from this standpoint in its completeness. Combined with her balance of business ability with her artistic and musical is by accepting proposals from well-known managers and agents. This, together with great energy and pluck, has made Mrs. Bond a success where thousands have failed. Only a woman endowed with diverse and

versatile gifts could expect to achieve such a success. When Mrs. Bond heard that Helen Keller had been persuaded to appear in vaudeville for the season and that she was to receive \$1000 a week, she too, can reach that public by accepting proposals from well-known managers and agents. This, together with great energy and pluck, has made Mrs. Bond a success where thousands have failed. Only a woman endowed with diverse and

"I also did china painting and this was later a useful skill. When I began to paint it was later a question whether I would take up a musical career or make china painting my means of subsistence. As things turned out, the china painting went hand-in-hand with my music. For many years I designed and painted the covers for my songs with wild roses, the flower I took for my trademark, as it was the flower I loved the best. The past few years I have been too much occupied with other work to paint. But I still design the titles and have been very successful in finding artists who have painted more beautifully than I."

"Perhaps you know, to begin with, to draw my title pages, so I had to do it all myself.

"The first song that I ever wrote was a child's song, which I sold many years ago, but the first song that I published was *I Love You Truly*. As I look back over the years I can remember the thrill that came

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as individuals, positively refuse all "nothing" engagements and will, further urge all his fellows to do the same thing, than indeed we will be on the road to the musical millionaire!

But we must forget for the time being all the art and educational questions and even much of our finer desire for the "uplift of humanity" and think, first of all of the commercial aspect of the situation.

For if we once get music upon a proper commercial basis, and if once we begin to make payment for all service which is our duty, we can—and naturally with effort, even closer and better attention to art and educational values, for inherently music is built upon these finer things and we need urging, not to develop them, but to insist upon the practical questions upon which depend the very practice of music itself.

## The Early Fall Recital

By Ella Y. Kennedy

One year when I had a very active summer class I arranged to start the season with a recital, which was given on September 4th, on one of the hottest and most uncomfortable nights I have ever known. I immediately resolved never to repeat the experiment; but when I saw the immediate and enthusiastic interest taken in the work, and also acquired *three new pupils* thereby, it seemed to me a good plan. It is not always feasible, however, unless you can devise some way to keep up the pupil's interest over the summer.

## Does Your Pupil Know What Music to Bring to the First Fall Lesson?

By Martin Z. Umanst

WHEN you were a student did you ever go to your first fall lesson and find your teacher in a mood for a pleasant reception but not for teaching? It helps greatly to send an advance letter to every pupil giving a list of the books and papers he should bring to the first lesson, indicating what should be done with each. In each one of these letters there should be some note of encouragement, some promise of interesting work. In fact everything should be done to excite a pleasurable interest in work to come. Following this a published announcement in the daily paper of the date of resumption of work is advisable. This may be done despite the fact that every pupil has a notice in the form of a card in his book. The object is that these pupils will write in letting others know that they are studying, and when they see a notice in the paper it is pleasant for them to call the attention of others to it. They are also pleased when they hear their friends say: "I see that your teacher is going to commence his season soon."

## Painless Musical Bookkeeping

By Francis Lincoln

Most teachers dread the thought of bookkeeping. In the old-fashioned way it becomes a great nuisance and takes up much precious time.

It was my custom to have all my payments for twenty lessons in advance and I found the standard lesson register was a very great help in making bookkeeping easy for me, to my pleasure, the rather delicate matter of terms of the pupils. The Standard Lesson Record cards are round and look like a check-book. The pupil gets the card to be punched at each lesson and the teacher keeps the stub as a record. The pupil's card has a place upon it recording whether the lessons have been paid for or not. Mighty few pupils care to bring to each lesson a record of the fact that a bill has not been paid, and I am sure that this card by bringing about prompt collections saved me hundreds of dollars.

## Death to Pinching Bugs

By Rena L. Carver

WHEN explaining to Carlette the importance of training the tip or third joint of the finger not to bend inward, she exclaimed, "Why! That is just what my writing teacher tells me. When I let it bend in, he calls me a Pinching Bug." My pupils formed a Vigilance Committee and Pinching Bugs soon disappeared.

## The Opening Gun of the Teaching Season

### What a Teacher Must Do to Insure a Prompt Start and a Full Class

By Dr. Allan J. Eastman

WHEN the United States entered the great war, much ado was made about the gun and the crew that fired the first shot. Their photographs and their names were sent all over the country, and their fame became a part of national history. Fortunately, we were ready with abundant troops, ammunition and provisions, and were not caught, like our British brothers, in a position of unpreparedness which caused the loss of tens of thousands of lives.

America was alive with the gospel of preparedness, which means looking ahead and doing in advance those things which, in our best judgment, we must be done. Just now in America the writer understands, from reports, that the music-teaching profession is an exceedingly busy one. It is likely to continue such for many years to come, since the need for production is very likely to insure high wages, and high wages mean money for music lessons. For this reason the question of getting pupils and finding people to take lessons is not the serious problem of other years. The first consideration, however, is accomplishment is certain, is to establish good business methods.

#### Good Business Methods

What are good business methods? The best way to make a good estimate is to watch the methods of the liveliest business man in your own community. Why is it that ten persons in a hundred will come out of the door and own a profitable business, while ninety-nine will not? Of course, no one can state any very definite plan for a certain success, but the following is a good way to ask the average person what he will usually say something like: "He came up to the scratch"; "he was Johnny-on-the-spot"; "he got there a little ahead of the other fellow," etc. What does this mean to the music teacher?

It means that the successful teacher begins months in advance to prepare for the season. The dealer in merchandise usually buys at least a second hand in advance of the coming season. The issue of the *Ernesto* is being prompted at the beginning of the day the work that is to be done the most during the coming month of the day. It seems very desirable that all of my class should make a very prompt start this year, and I shall greatly appreciate it if you will arrange to have Alice present at her very first lesson, which should take place on the fifth of September. I have scheduled a long list of interesting compositions which I hope to have her learn this year. It will also help her to make some technical advances, for which I have already selected the new book, *Finger Gymnastics*, by I. Philipp, Professor of Piano at the Paris Conservatory.

There is only one way in which this may be successfully avoided, and this is to let your patrons know well in advance that you expect to register pupils far before the season commences, instead of upon the opening day.

The president of a large school for girls told me last May that he had practically every opening for the present season filled. *He was a business man*. The trouble with the music teacher is that he sells the work immediately ahead, whereas he might, with the proper methods, register pupils for his time six months ahead.

There is no advertising for most teachers that excels the personal letter to known prospects. The live music

## Gradual Hand Stretching Exercise

By M. C. W.

Hand-practicing exercises are dangerous unless there is a period of rest in between the stretchings. Many a piano hand has been hurt by increasing octaves before the hand was ready for them. There is a fine series of extension exercises in *Mastering the Scales* and

*Arpeggios*; and there are excellent books of exercises by Philipp and Astheron. As a preliminary drill, the following will be found very practical. They are not easy, but they produce the results without doing any damage. Don't play them too slowly.

## All About "Variations"

By EDWIN HALL PIERCE

Six different-colored panes of glass in each of the windows of a six-sided tower room in the house of a relative whom the writer used to visit occasionally in his childhood days formed a never-ending source of amusement—the same landscape looked so entirely different through the red, the green, the yellow, etc. There is always a certain pleasure, both to children and older people, in seeing the same thing under different aspects—witness the many changes of costume sometimes made by ballet-dancers or vaudeville artists. This pleasure is more confined to the eye alone—if we have seen some great actor in the part of *Macheath*, we shall be interested with interest to his interpretation of *Handel* or *King Lear*. If we are interested in Benjamin Franklin, the statesman, we also enjoy reading of his activities as a printer, an inventor, a scientist, a Freemason, a musical amateur.

In the musical form known as "Theme and Variations" composers pay tribute, consciously or unconsciously to this same human desire for variety in unity.

But, before we go further, it will be well to define the thing under discussion: "The theme" is a short tune, rhythmically and metrically bounded; it may be as short as four measures, but more often consists of eight, twelve, sixteen or twenty-four—rarely of more than thirty-two measures. It is usually a *melody*—either original with the composer or borrowed from a popular song, hymn tune, opera melody; or, in some rare cases, an excerpt from the serious work of another composer. There are cases, however, where it is not the melody but the *bass* that forms the real theme; this is known as a "ground bass" or simply a "ground."

#### The Mechanism of the Variation

The "variations" are simply repetitions of the theme in a more elaborate form, or so altered as to present it in a new and striking light. They must be different enough from the theme (and from each other) to present constantly something new and interesting, and yet they must preserve a consistent likeness to the theme in order to be recognized as developed from it. Just how this is managed by composers we shall endeavor to show in the course of this article.

Taken as a whole, the arrangement of the variations in such an order as to present a steady growth of musical interest—to avoid monotony, to avoid climax, and to make the whole not a patchwork but a well-rounded and effective composition—a task for the very highest musical taste and invention.

The conventional formula for a set of variations is something like this: Suppose we have a theme in which quavers largely predominate; the first variation might be in eighth notes, the second in triplets, the third in some irregular figure such as an eighth and two sixteenths, the fourth in the same rhythm as the theme, but with a more elaborate harmonization, or possibly, a change from major to minor, the fifth and last in brilliant sixteenth-note passages, and brought to a close by a suitable coda. But young composers should beware relying too far on this or any similar formula, for it was just this conventional habit, practiced by dozens of lesser composers, that did much to pique the public of "variations" in a negative sense, as here, but may be in the "relative minor," as at the option of the composer. (In this case that would be, of course, D minor.)

#### Famous Variations

As examples of the theme and variations in what may be called the normal type—neither of queer simplicity on the one hand nor of highly-wrought elaborateness and complexity on the other—we would recommend the following for study:

#### Handel: The Harmonious Blacksmith.

Mozart: *Sonata in A flat*, Op. 26, of which a theme and variations form the first movement.

#### Mozart: *Sonata X in D*, of which a theme and variations form the last movement.

Beethoven: *Sonata in A flat*, Op. 26, of which a theme and variations form the first movement.

#### Mendelssohn: *Variations Serreuses*.

Schubert: *Impromptu in B flat*, Op. 142, known as the *Rosamonde Impromptu*.

For those who would like something a little out of the beaten path we would also mention Byrd's *The Carman's Whistle*—a fine example of old English

music. (This may not be available at present in sheet form, but may be found in any one of several collections of this sort of music.)

For those whose technic and musicianship are equal to the highest tasks, we would also suggest the following, which are very elaborate and difficult:

#### Schumann: *Variations Symphoniques*.

#### Brahms: *Variations on a theme by Paganini*.

#### Beethoven: Last movement of *Sonata, Op. 111*.

#### Grieg: *Ballade*.

These last two are not named "Variations," but are actually such, though with great freedom in form. This *camouflage* of variation-form is exceedingly common—even more so among modern composers than in earlier works. We may mention as examples the first movement of Haydn's *Trios No. 1*, *Flute and Violin Concerto*; the last movement from Beethoven's *Second Symphony*, the choral part of Beethoven's *Ninth Symphony* (the only example we know of exhibiting variations for a chorus), Liszt's symphonic poem, *The Preludes*. Most of these contain free episodes, or even secondary themes, but are essentially nothing other than "Theme and Variations" disguise.

Pruné's *Melancholic Pastoral*, a violin solo at one time quite popular, although a slender piece of music, nevertheless contains the novel element of passing-notes, while Example 3 exhibits triplet rhythm, brought about by the use of passing-notes, while Example 4 shows sixteenth notes in two different devices—the first measure being made up of chords taken in a sort of arpeggio form, the second measure of scales taken in a similar manner.

Example 1 gives the first few measures of the theme. Example 2 shows it put in eighth-note rhythm by the introduction of "changing-notes," etc. Example 3 exhibits triplet rhythm, brought about by the use of passing-notes, while Example 4 shows sixteenth notes in a sort of triplet code or refrain, which is repeated, practically unvaried at the close of each variation, with really poetic effect. It is strange that this device does not seem to have been used by others.

Pruné, in his symphonic poem *Istar*, uses the variation-form in a unique way: the variations come first, the theme last. The reason for this very unusual procedure lies in the legend which the author intended to symbolize. Ishtar, the Oriental myth, makes a heroic attempt to bring back her husband from the realms of death (much as in the Greek legend Orpheus does for his wife Euridice). Appearing at the gates of Hades clad in jewels and rich clothing, she is stripped of her ornaments and garments one by one by the guardians of the gates she must pass through, until at last she must needs appear before the gods of the infernal regions clad in nothing but her own loveliness.

#### The Ground Bass

The theme of a set of variations need not always be a *melody* (in the popular sense of the word)—it may be a *ground bass*—in some rare cases, a *ritornello*—such as the famous *Adagio G major* with its *Allegro* section, for instance. Bach's *Adagio G major* with its *Allegro* section, for instance, makes a heroic attempt to bring back her husband from the realms of death (much as in the Greek legend Orpheus does for his wife Euridice). Appearing at the gates of Hades clad in jewels and rich clothing, she is stripped of her ornaments and garments one by one by the guardians of the gates she must pass through, until at last she must needs appear before the gods of the infernal regions clad in nothing but her own loveliness.

We hesitate to recommend it to the piano student for actual practice, for it was written for the harpsichord with two rows of keys and in attempting to play it on the piano the hands often get hopelessly in each other's way. Some few organists, in particular Dr. Wolfe, have succeeded in rendering it effectively on the organ. Vitali's *Chaconne*, Bach's *Passacaglia* and the excellent *Passacaglia* of the famous *Brandenburg Concerto* are originally for violin unaccompanied, but the former has been fitted with an excellent piano accompaniment by Ferdinand David, the latter by both Schumann and Mendelssohn, though it is generally played unaccompanied just as the composer intended. Bach's *Passacaglia* is an excellent example for organ and is much played at the present day, but most examples for the piano (or harpsichord) are now too antiquated for our modern ears. Two exceptions at least may be made to this statement. See *Vitali's Chaconne*, Bach's *Passacaglia* and the excellent *Passacaglia* of the famous *Brandenburg Concerto*.

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A ground bass, by the way, is usually brief—either four or eight measures is the common length. In the



Leaving these detractors of modern music, let us speak of those who have quite the opposite desire. In this class we shall find certain imitators, enamored of whatever is new merely because it is new. Some of them have entirely failed to understand the secret of form or harmony. They are quite unconscious of the subtle, strange and delicate beauty in modern sound combinations. They understand neither the reasons for which these sounds have been brought together, nor their essential quality, the charm which springs from the very unexpectedness of their grouping. Naturally, working on a basis of this sort, they have come to think that modern music is nothing more than a suite of indiscriminate discords; these devotees of the novel have scattered dissonances everywhere, helter-skelter, without rhyme or reason, and with no beauty whatever; as a matter of fact, they have succeeded in writing a series of false notes, extremely disagreeable. And thus they risk bringing discredit on an art whose charm and subtle beauty have quite escaped them.

For this reason I question against such error can be too strong; no protest too violent; and all the more so as it is possible that these poor compositions of which we have just spoken might have been charming, had they but been sincere. In writing this, we have in view only those composers who have seen in modern music nothing but incoherent chords (as was the case, they are disagreeable), a sort of musical anarchy, and who have neither seen nor understood the rich beauty introduced into music by the principles which we examined at the beginning of this article.

Let us now speak of another class—of those composers who know and understand all the principles which we make an indispensable use of these harmonic principles.

As regards however, the abuse of these series of chords, it develops into a habit, a formula, a "trick" easy to work. And this is, very evidently, an inferiority in such art, which make it second class.

It would be really all-too-easy to write a modern work if to do so were necessary only to pick up succession after succession of discordant combinations to express insignificant or commonplace ideas. These are by no means the genuine characteristic traits of the art we study, but rather that which boasted of mundane spheres instead of heaven as its spiritual goal."

PAUL VIDAL

"Musically I am the enemy of all that which saves of the cut and dried, whether it be the old school or my ultra-modernism. Not the partisanship of any school, but the composer has a manner of his own—his individual style; that is to say, I admire the inspiration, the sincerity, the artistry of one who has something to say, and expresses it loyally with the generosity of his whole heart."

CAMILLE ENGLER

"These lines do not apply in any way to those whom we have been wont to call 'the masters of a school,' that is to say, those who owe to their own personal style an incontestable fame. The others are incapable of dragging from me, or from anything worth while—whether it be in the wiles of the real originators, in the hope of giving the illusion of being 'someone'—of those posers I will say that they offer nothing that is worth taking seriously."

"Indeed, before the war it was the fashion for these 'small fry' to compose works of the 'laboratory' or 'research' variety, avowing 'scientific' methods without change, without beauty, sincerly or art. That is to say, I think that the laboratory method is to be despised by a master hand. The laboratory can serve to force the sonorities—the new musical expression may subjugate the imponderables—and God knows if music isn't crammed with them! But that which is evolved should bow the knee to Life. And Life, in turn, is Rhythm, Melody and Harmony. The combinations and procedure come afterward. They have completely forgotten this, and it is high time that they should retrace their steps."

FRANCIS CASASUS.

"I do not know more than two sorts of music—good, and bad."

"There is very wholesome music among the works of the ultra-modernists; and there is also music that is truly detectable and useless, which is of a date pre-war scope.

"Pad music excrates me—it is of no importance whether it be modern or not—for this alone is dangerous and inharmonious."

XAVIER LEROUX.

"Art in the absence of form is always reprehensible, and in music can never be excused, either by a program or by what the composer imagined to himself. Just as a big boulder, in which one sees a suggestion of a human face and limbs, can never be called a statue, so it is impossible to call a fortissimo collection of sounds arising from some vague idea a piece of music."—FRIEDRICH WEINGARTNER in *The Post-Brahmsian Symphonists*.

Everyone must admit that the impressionist school has created some charming works; at the same time, however, it must be admitted that such works are the exception.

We are now at the end of the criticisms which it would have been impossible not to formulate. These are logical, and could not have been omitted, but because of them it would be difficult to appreciate the very rich and fertile contributions of Modern Art to music.

Modern Art has evidently brought about a revolution in the art of composing almost comparable to the advance caused in Guido d'Arezzo's time by the introduction of unprepared seventh chords. This theory of harmony has created—one may almost say—another musical language, and renovated the language giving it a wider scope. This new fashion of using chords, these new and unexpected combinations and linkings, have infused life into music. Art is entering a new phase. What traces of beauty, what unexpectedness—what unused resources for him who can skillfully turn them to account! It frequently happens that any other older music, if heard immediately after hearing a piece of modern music, seems flat, and tasteless. We must, however, be careful not to do so, for it would be quite undesirable to try to deny or to destroy the beautiful creations of the past. If the defective construction of which we have spoken may lead to anarchy (and certain modern works are proof of the fact) it is legitimate to hope that composers may avoid this mistake and this danger. Let us then retain of the new ideas what is best and most profitable:

## Remembering the Scales

By May A. Allmendinger

1. Liberties with harmony, in so far as the liberties do not degenerate into false notes, hideous and indecent. In violating rules hitherto respected, let us seek new chords surprisingly full of color and beauty.

2d. Liberties in construction, which (unless they are carried so far as to produce work without backbone, inconsistent in value) will give them a certain airiness, and ease and freedom as well as solidity of structure. Thus even then deliberately banish well-established themes, clearly stated and sufficiently developed, but let Art, turning to full account her new resources, wonderfully expand.

We must not neglect to mention a great improvement

which is entirely due to the innovators of the modern school—brilliance of the modern orchestra. To be sure, our masters, and especially our great Berlioz, had pointed out the way; but the modern composers have developed the science of orchestration to a degree little known, and have added in great profusion to the rich and glittering palette of musical painting, colors as bold as any could escape them.

For this reason I question against such error can be

too strong; no protest too violent; and all the more so

as it is possible that these poor compositions of which we have just spoken might have been charming, had they but been sincere.

In writing this, we have in view only those composers who have seen in modern music nothing but incoherent chords (as was the case, they are disagreeable), a sort of musical anarchy, and who have neither seen nor understood the rich beauty introduced into music by the principles which we examined at the beginning of this article.

Let us now speak of another class—of those composers who know and understand all the principles which we make an indispensable use of these harmonic principles.

As regards however, the abuse of these series of chords, it develops into a habit, a formula, a "trick" easy to work. And this is, very evidently, an inferiority in such art, which make it second class.

It would be really all-too-easy to write a modern work if to do so were necessary only to pick up succession after succession of discordant combinations to express insignificant or commonplace ideas. These are by no means the genuine characteristic traits of the art we study, but rather that which boasted of mundane spheres instead of heaven as its spiritual goal."

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as those who are the unfortunate possessors of hands and bodies too large. A tall man, six feet and over, with hands and arms in proportion to his size, at a regulation-sized keyboard (grand piano) looks like one whose tailor has given him too much of clothes, too small for him and an aesthetic object to one who knows what the correct position at the piano should be.

A gifted young man whom I taught for several years was my first experience of the kind, and at the time caused me some consternation until I had studied his needs and adapted myself to them accordingly. He first seated himself at a great distance from the keyboard. I immediately proceeded to correct him, when

he blushingly confessed his knees would not go under the piano, and also that he always felt cramped and uncomfortable at the keyboard; so short as it were, that were a misfit. When the hand is too large, the keys do not correspond in size contract becomes necessary. This is especially difficult in performing the delicate cadenzas so have been used in compositions of Chopin. The fingers are too light and delicate to be able to play them, and their very bulk prevents an artistic performance, which is never denied the lighter fingered performer.

While thousands of ways and means are devised for developing the pianist with small hands and bodies, few

contrivances are possible, either in the way of fingering or otherwise, for large hands and bodies.

How often, after inspecting the hand of a great artist, do we hear exclamations of wonder at the fears expressed, as it is indisputable that they are in many instances exceedingly small. It is not size, but manipulation, that counts, and fingering can be considered one of the most important factors in the success of an artist. A medium hand, well proportioned, is a boon to a pianist; but even a very small, narrow hand, is not such an obstacle to the acquirement of a fluent technique as is the large, unwieldy hand with thick fingers, all out of proportion to the keyboard.

## The Charm of Proportion in Music

By Francesco Berger

More instruction books that deal with musical composition tell us a lot about chords and discords, and resolutions, false relations, progressions, accents, rhythm and other purely technical matters. They tell us a good deal about what to avoid, but very little, if anything, about how to proceed in constructing a piece of music in order to make it completely satisfactory. There is one quality to be named presently which is very essential in a "completely satisfactory" composition, and which is not always to be found even in works by the "classics." I do not claim to be the first to have discovered it. Others may have noticed its presence or absence, too, and may have felt about it as I do. But very few have written about it with the consideration which its importance deserves.

It is this quality that is musical composition, as in all other pursuits, genius makes laws unto itself. This is doubtless true, but we are not all possessed of so-called "genius." The advice which one offers to Smith, Jones or Robinson, is not needed by a Beethoven or Mendelssohn. Genius such as theirs has the right to break away from existing law, but it has, however, the right to free itself. Conventional proportion, symmetry are all engrossed with. Conventional proportion, symmetry are all engrossed, but woven into the texture of the composition by the hand of the great artist who knows how "to hide his art."

A piece of moderate length exacts a moderately long coda. Those that end without any at all resemble a horse clipped of its most elegant appendages—its tail. On the other hand, too long a coda is redundant and evocative. Beethoven has, in the finale of one of his symphonies, fallen into this error, and Sterndale Bennett has avoided many of his pianoforte pieces by "cropping" them.

As a general rule, the "subject" should be announced in the simplest, most unadorned fashion. Embellishment, ornamentation, and other extravagance should follow, giving effect to the art of arrangement. Like the journeys into foreign lands, you grow homesick and return to your native earth, do so with as little as possible of acquired trappings. Raft does this most successfully in his clever *Giga con variazioni in D minor*.

Do not build up an entire movement on too slight or too short a "figure." Do not belabor your initial figure *la la la la la la la la*. The incessant iteration of the same or very similar figures, unless the same rhythmic division becomes wearisome, and gives to the piece too much the character of an *étude*, suitable for study but not for relaxation or public performance.

Select the tonalities of your main "subjects" with care and discretion. Do not, for mere "cussedness" place a subject in C flat when C would answer your purpose quite as well. There are plenty of remote tonalities, and you may wonder, even if you start from familiar ground, and remember it is easier to get abroad than to find your road back. Even Chopin, greatest master as he was, has sometimes narrowly escaped a bungle on his way home.

## A New Era in Magazinedom

More and more *ETUDE* friends are writing us that they have found new pleasure and profit from the recent issues of THE *ETUDE*. It is fine to know that our efforts are appreciated. We feel that something new and big has come into the world, born of the sacrifices of the great war. Music everywhere has taken on a new life and we are determined to keep you in tune with it, by keeping ourselves in tune with it. This is the time when all music lovers must be *on tap* with the great pulse of the music world.

Art has been described as sublimated Nature, and some of Nature's laws have their parallel in art, notably in music. Nature is full of symmetry and proportion. Those works of hers which are not symmetrical and proportionate strike us as *grotesque*. The human body is an illustration. Every part of it, however different in shape or function, stands in complete relation with each other, and each concedes something to the others, and receives like consideration from them. Not any one of them encroaches on the domain of the rest. Any violation of this produces ugliness, monstrosity, deformity. A dwarf, a giant, a hunchback, are not pretty objects to contemplate. A piece of music should not resemble one of these.

In a full-grown tree we have another illustration of Nature's conformity to symmetry and proportion. Trunk, branches, twigs, leaves, blossom, fruit, have each their proper place, their proper shape, their proper purpose. The fruit does not grow out of the trunk, the leaves do not grow out of the fruit, the branches do not sprout from the ground, and as man's eye follows the upward growth of the tree, it detects a graduated *drapery* of expanding foliage. In the several parts and travailing downward encounters a *rallentando* of movements ending in the stationary root. A piece of music should resemble a perfectly grown oak tree.

The greatest composers of the past were able to combine in their works the two essentials of musical composition. They had *much* to say, and knew *how best* to tell it. The "what" and the "how" of their work were in *equal proportion*. Others had a less important message to deliver, but compensated for this by exquisite workmanship. Of these it has been ironically remarked that they were preoccupied with nothing they had to say. Some of the ultra-moderns, however, still clinging to time-honored methods, hurl us at chucks of shambling matter—hit us in the eye, offend us in the ear, outrage our love of order, of symmetry, of proportion.

Personally, I have long since made my choice. I would rather hear a piece that tells me little that is absolutely new, but tells it in polished terms, than listen to one bristling with novelty, but devoid of finish. Others may differably think about this, and probably the majority will remain a question of taste.

Much more to the point, I could name the composers, but prefer to let their names speak for themselves. The incessant iteration of the same or very similar figures, unless the same rhythmic division becomes wearisome, and gives to the piece too much the character of an *étude*, suitable for study but not for relaxation or public performance.

I venture to suggest the following doggerel recipe:

"Classic sonata or wild rhapsodie,

The more you prune them the better they be."

## THE ETUDE

### THE ETUDE

**J**OSEPH HAYDN seems to us now a figure of the remote past, so great have been the changes in the world of music since he lived. But his name will always be read in the golden book of classical music, and whatever the revolutionary processes of the art may bring, the time will never come when his most important works will be forgotten. Compared with Mozart, however, we notice a strange dissimilarity. The popularity of Haydn has decreased while that of Mozart has considerably increased since his day. In fact, while Haydn in his lifetime became a dominant figure in the world of music, he reaped a rich harvest of fame and earthly goods, only a few of the immense quantity of his works have preserved its vitality up to the present time. On the contrary, Mozart, who had to fight with squall misery and was buried in the grave of the poor, has risen after his death to the most exalted height and his instrumental works as well as his operas have still in our modern day a place of honor on the stage and on the concert platform. It will be interesting to investigate the reasons for this odd dispensation of fortune.

Haydn's life was a long, sane and, on the whole, fortunate existence. For many years he remained obscure, but if he had his day in trial he never experienced a time of real failure. With practical wisdom he conquered the fates and became eminent. In the history of art his position is of the first importance. He was the originator of the string quartet and of the symphony and he established the basis of the modern orchestra. Without him Beethoven would have been impossible.

**J**OSEPH JOSEPH HAYDN was born on the 31st of March, 1732, at Rohrau, a small town on the confines of Austria and Hungary. His father was a wood-cutter and his mother a servant. His marriage had been a cook in the family of Count Harrach, the head of the Bohemian Hussars, and he had to leave the office of parish sexton. He had a fine tenor voice and sang in the church choir in general. One of those journeys which the arts undergo on the Main, he learned to play a little on the harp and organ while his wife sang. The birth of Joseph did not annoy the old sexton, but the little dimpled convert was repeated every week and the old man died of a heart attack in an unprovided fiddle.

A cousin of the carverman, whose name was Johann, came to Rohrau in 1753, and when a boy, came to Vienna one Sunday and stayed at the house of his uncle. At that time, then scarcely six years old, he kept the time with astonishing precision, and his master was so pleased with him that he proposed to his relations to take little Joseph to him to receive the elements of music: He set out accordingly for Hallberg in 1753, accompanied by his mother, Johann, see Haydn's own expression, "more cuffs than gingerbread," and his wife, to sing at the court of Empress Maria Theresa. He and other instruments, but also to understand Latin and Greek, and to sing in a style which spread his reputation throughout the district.

A drummer being wanted for a local procession, young Haydn undertook the part. Unfortunately he was so small of stature that the instrument had to be carried before him on the back of a colleague. That this league happened to be a bunch of only made the incident more ludicrous. Haydn had rather a painful time, but he did not *shave* and asked him: "How can you not shave?" "Because I am not shaved," replied the boy, "without shaving himself, child would toward him, taught to make the vibrations in his throat required to produce this special effect. The boy immediately made a good shave and Reutter, enchanted with the success of the child school, a fluent handful of cherries into Haydn's cap, and, of course, did not return alone to Vienna; he took the young shaker, then about eight years old, along with him. Vienna was now to be Haydn's home for ten years.

These and other similar conditions have afforded material for a good deal of astonishment placed in the position of a servant! However, these things should be judged in relation to the social and political conditions of the time. In those days, native country of the dignity of art, at any rate for as musicians were concerned, was limited to the servant's table!

Haydn was about a year in the service, when Prince Nikolaus, who reigned in the 1760's, as "the Emperor's Servitor" or "the Emperor's boy" or "the Emperor's page," was born. Haydn was



## Secrets of the Success of Great Musicians

BY COMMENDATORE EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February, 1910); Verdi (April); Rubenstein (May); Gounod (June); Liszt (July); Tchaikovsky (August); Berlin (September); Grieg (October); Reinhold (December); Wagner (January, 1920); Schumann (February); Schubert (March); Mendelssohn (April); Beethoven (May); Handel (June) and Bach (July).

### Josef Haydn

facility in music that even in my sixth year I was bold enough to sing some masses in the choir."

Haydn had been two years with Franks when a piece of good fortune beat him. Coming to Frank's home Reutter, the Capellmeister of St. Stephen's cathedral church of Vienna. He was in search of children to recruit his choir. The schoolmaster proposed his little student.

Reutter gave him a canon to sing at sight. The precision, purity of tone the expression with which the child executed it, surprised him, but he was especially charmed with the beauty of his voice. He only regretted that he did not *shave* and asked him: "How can you not shave?" "Because I am not shaved," replied the boy, "without shaving himself, child would toward him, taught to make the vibrations in his throat required to produce this special effect. The boy immediately made a good shave and Reutter, enchanted with the success of the child school, a fluent handful of cherries into Haydn's cap, and, of course, did not return alone to Vienna; he took the young shaker, then about eight years old, along with him. Vienna was now to be Haydn's home for ten years.

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itself. It was certainly a providential event for Haydn, for he freed him from anxiety about his daily bread; but the conditions of the agreement would be considered to-day rather humiliating for an artist. Here are some of them:

"When the orchestra shall be summoned to perform before company, the vice-capellmeister and all the musicians shall appear in uniform, and the said Joseph Haydn shall care that he and the members of the orchestra shall appear in white stockings, white linen, and either with a signal or a tassel."

"He shall abstain from undue familiarity and from vulgarity in eating, drinking and conversation."

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The "Emperor's boy" or "the Emperor's page," was born. Haydn was

six scholars. They all resided together and had meals together. But, although an allowance had originally been made for the board, lodgings and clothing of the scholars, the cost of living had resulted in the loss of Haydn's due being poorly fed and dressed.

At this time Haydn tried to compose a mass, but was ridiculed by Reutter, who, at that early period, the boy was aware, therefore, of the necessity of the masters of Vienna, however, would give lessons gratis to a boy of the class of Haydn. On the other hand, "sweet are the uses of adversity," and Haydn, a boy of a poor family, from committing some faults, but would probably have suffocated his originality.

Like Rousseau he bought, at a second-hand shop some theatrical books, among others *Gradus ad Parvulum* of J. and Matthioli's *Vita et Opere di Cicerone*, dry treatises which Haydn made his constant companions. Without either money or fire, shivering with cold in his garret, oppressed with sleep as he pursued his studies to a late hour of the night by the side of a harpsichord out of repair and failing to pieces in all parts, he was still happy. The days and years went by, and the boy grew up, and he never enjoyed such felicity at any other period of his life. Although it sound paradoxical, these hardships and obstacles were instrumental in fascinating and fructifying his genius, and to this self-taught Haydn owes, most likely, the gigantic steps he made in art.

At the age of nineteen he was expelled from the ranks of choristers in consequence of a mischievous he perpetrated, cutting off the pig-tail of one of his comrades. Obliged to seek a shelter, chance threw in his way a wig-maker named Keller, who, when at the cathedral, had often admired the beauty of the boy's voice, and who offered him a shop, sharing with his master, the master and charging with the care of his clothing his wife with the care of his clothing. Haydn was, consequently, able to pursue his studies. His residence here had, however, a fatal influence on his future life. Keller had two daughters. His wife and he soon planned to marry one of them to the boy, and spoke to him on the subject. Haydn, absorbed in his own meditations, made no objection. It is easy to understand that such an union was anything rather than happy. As Haydn himself remarked, it did not matter to her whether he were a cobbler or an artist. She used his manuscript scores as curling papers and writing-sheets for the pastures. A year later, when he was in England, for money to buy a "widow home" in the belief that Haydn would die before he returned.

In 1759 Prince Esterhazy, a Hungarian nobleman of enormous wealth and passionately devoted to music, appointed Haydn as vice-capellmeister in his private

choir. Haydn was to sing in the choir for him, for the conditions of the agreement would be considered to-day rather humiliating for an artist. Here are some of them:

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## Order and Efficiency

By Thomas B. Empire

ORDER is one of Heaven's first laws. It should be one of the musician's strengthens upon a successful career.

The teacher will find his time vastly increased, if he will do all the minute possible, to get and keep his possessions in perfect order.

1. Catalog your music. Have it and all your other musical supplies where you can lay your hand upon them at a moment's notice.

2. Never leave things at loose ends.

3. Keep a tablet with your day's appointments on it.

4. Never be late for an appointment. You will save time by being on the minute. And you will find that if you have a reputation for promptitude, it will increase your teaching list. Pupils do not like to wait interminably for a teacher.

5. Try to keep rational hours, so that you may get enough sleep. A drowsy teacher makes indifferent pupils.

6. Maintain a steady routine of practice and teaching and try to balance each day's activities, so that they will not be like the fat and lean streaks in a piece of bacon.

7. Insist upon your pupil keeping accurate time. Do not allow them to slight rest or to clip long notes, as so many are inclined to do. From the nervousness in some instances the absence of full values in the playing an assurance and feeling of ease that will greatly conduce to the comfort of the audience when the pupil performs in public.

8. Have a look every day or so, at the accuracy of your watch. Keep it assiduously with the official time of your locality. Otherwise you cannot blame your pupils for growing careless and hasty of being on time. Tell them to measure the accuracy of their time telling, and in case of tardiness you can then lay the canes exactly where it belongs.

9. Try to keep your lessons within their time limit. Trust, it requires skill to condense what you have to tell the pupil into a certain number of minutes. But you can do it. It takes practice and judgment. But it will repay you in many ways. Your teaching will become crisper and more pleasant. The pupil will give more attention to what you say, if it is not spread out—half-said-and-harrowed and diffused over the time. And a pupil will value what he gets far more if you do not cheapen your lesson by giving him far more than the time he pays for.

10. Keep tranquil. There is a mental order that will save you untold stress in your nerves and enable you to keep your temper under any provocation. Indeed it is probable that this tenth rule is the most important of all, for if your mind is orderly, all your outward affairs will fall into order without any special effort upon your part.

*H. Verbum sapit!*

## A "Pianist's Triplet"

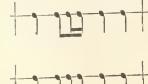
By E. H. P.

"A custom more honored in the breach than in the observance."—SHAKESPEARE.

PROFESSIONAL ORCHESTRAL players of the better class are habitual in the accuracy of rhythm and phrasing are habits which are not commonly attained by pianists but which are greatest. Consequently there are some little idiosyncrasies in the playing of ordinary pianists which are apt to excite their silent contempt; one, in particular, is that which is known as a "pianist's triplet." Nine out of ten pianists fail to divide the beat accurately into three, in the case of a triplet of repeated notes, and when they think they are playing this:



really play something more like this:



or this:



Does this mean you?

## Hearing Yourself

By Frank L. Eyer

We are told to listen to our playing. It all sounds very easy; but how are we to listen? what are we to listen to?

we listen to the piece we are performing from the position of an auditor on a back seat in the hall?

Shall we listen from the standpoint of the teacher?

Shall we listen to it from our position as a performer?

Shall we listen to the composition as a whole?

Shall we listen mostly to the right-hand part?

Shall we listen to the left-hand part?

These questions at first glance may sound absurd, but when you come to consider the subject there is much in them for meditation.

There is so much to demand a player's attention in the mere technical mastery of a piece of music that one often does not really hear what one is playing. That is, one hears, but not as the man on the back seat hearing it, nor as the composer intended the piece to be heard. Very frequently the difficulty of one hand's part is such as to demand the closest attention from the performer. Consequently he practices that part most; he gives it his closest attention when he comes to it, he hears it more than the parts that go with it, and, as is very often the case, the other parts are the ones to be brought prominently to the fore in order to properly interpret the piece.

## A Practical Example

For example take Chopin's *Bellade*, Op. 47, at that place where the key changes to sharps. Here the left hand has a great deal to do and requires much practice by itself, yet it is a florid accompaniment to the right-hand part which really contains the melody and must be brought prominently to the listener's hearing. A few measures later, the right-hand part becomes difficult with its skips of octaves, and demands one's

## Three Teachers

By Norman H. Harney

JONES was a piano teacher. He was good natured, easy-going, rather lazy mentally, though not without talent. Most people liked him. His pupils liked him. He was never severe with them, never exacting, never ill-tempered. He cheerfully overlooked many of their errors, and a poorly-prepared lesson left him quite unruffled. He had a habit of complimenting his pupils elaborately and predicting a rosy future and abundant success, even for the non-musical. He brightened up the dull among the pupils, learned something from the less-talented lesson, and, now of them learned as much as those who had learned. Jones is not teaching any more. People said of him: "Nice fellow—talented and all that—but somehow he couldn't make a success of the teaching game."

BROWN was also a piano teacher. His natural ability and his musicianship were no greater than JONES' or Brown's, but he managed to steer clear of their faults and to combine within his own person the good qualities of each. He had the friendliness and good humor of the former, the seriousness and the sincerity of the latter. He was patient, but not indifferent; earnest, but not severe; thorough, but not exacting. He had the natural enthusiasm of the former, but he did not flavor his music with it to the children. He gave them of his best, and, as a natural consequence, brought out the best that was in them. He inspired confidence in all with whom he came in contact, proved himself worthy of such confidence, and, as a result, became eminently successful.

Here were three men just about equal in talent, training, opportunity and general ability. One succeeded, another failed. What made the difference? It was the manner in which the two teachers approached their work. They both had the same natural gifts, but one used them to the best advantage, while the other did not. Success is often built on the bedrock of sacrifice. It rarely comes in any other way.

There is a certain responsibility which every musical child bears to the parent who is providing music lessons for that child. Among my own pupils there are at least a dozen families who are "affording" music lessons by cutting out some luxury. That is, they are not doing without some luxury, but they are doing without some thing which we all regard as necessary, in order to secure the privilege of obtaining musical knowledge for the child.

## TOREADOR'S SONG

from "CARMEN"

G. BIZET

EDOUARD SCHUTT

A brilliant, masterly transcription by one of the finest of modern writers. To be played in orchestral style, in a fiery and colorful manner.

Grade 6. Allegro energico

Page 600 SEPTEMBER 1920

THE ETUDE

THE ETUDE

Poco tranquillo  
cant. la melodia

dim. e calando

p

espr.

esp.

a tempo

pp dolcissimo

Ped simile

a tempo

poco rall. mp

piu animando

psibito

cresc.

f ben marcato

SEPTEMBER 1920 Page 601

THE ETUDE

piu molto animando

ff

f

ff mfp

Ped. ten.

Ossia

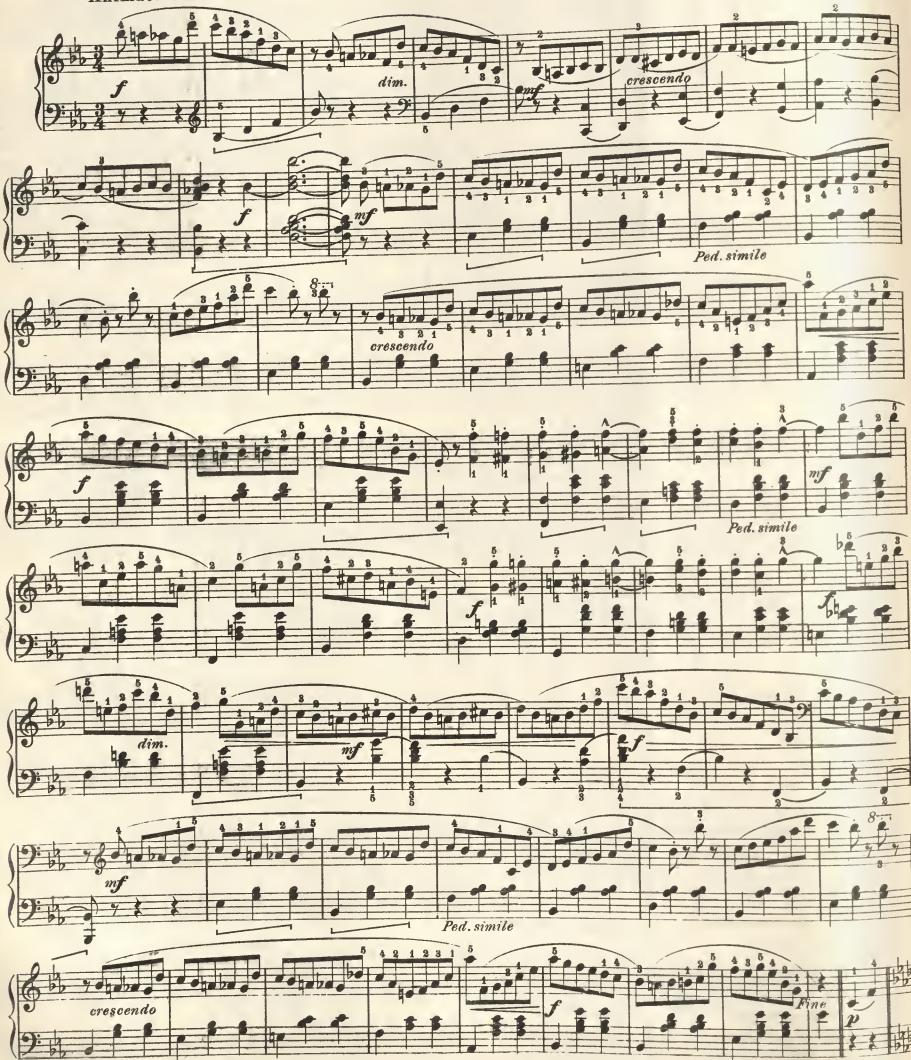
Ped. ten.

## VALSE ARABESQUE

A brilliant "running" waltz by a popular modern French writer. In the second theme (measure 28) the melody is in the alto voice. The longer melody tones of the *Trio* are to be sustained by the pedal. Grade 4.

THE ETUDE

Animate M.M. d.=72



THE ETUDE

1

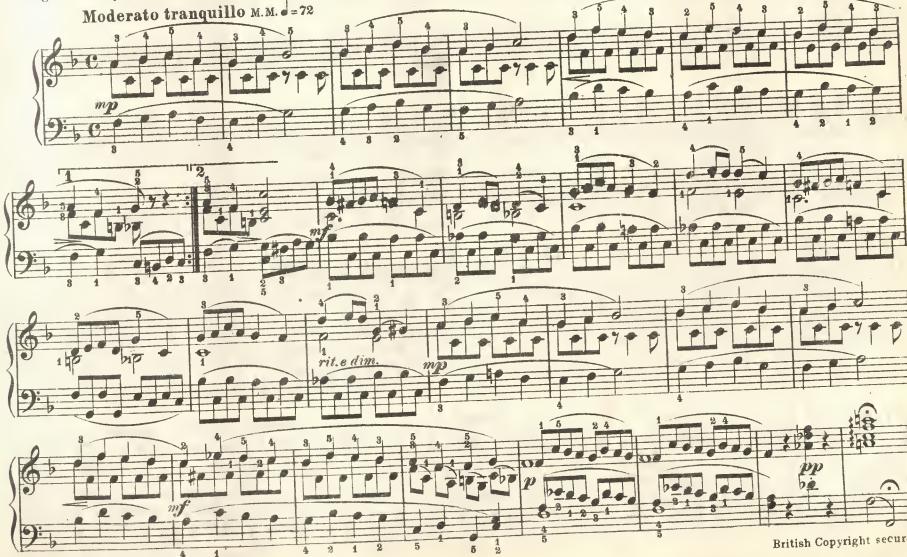


# IN SWEET ACCORD

Having the melody and the accompaniment in the same hand. Link the melody tones together with a pressure touch. Grade

M. L. PRESTON

Moderato tranquillo M.M. = 72



# DIXIE LAND

SECONDO

Arranged from Mr. Goldbeck's well-known Concert Paraphrase for piano solo.

Vivace M.M. ♩ = 108

# DIXIE LAND

PRIMO

Arr. by ROBERT GOLDBECK

Vivace M.M. ♩ = 108

pp

mf

# BALLET MUSIC

from "ROSAMUNDE"

**Secondo**

FRANZ SCHUBERT

The principal ballet number from Schubert's incidental music to the drama *Rosamunde*. Always a popular orchestral number.

Allegretto grazioso M. M. = 96

THE ETUDE

THE ETUDE

# BALLET MUSIC

from "ROSAMUNDE"

**Primo**

FRANZ SCHUBERT

Allegretto grazioso M. M. = 96

## SEPTEMBER 1920 WHEN SHADOWS FALL

## REVERIE NOCTURNE

A charming drawing-room piece, which will prove useful as a study in style. The repeated chords in sixteenths should be taken with a light and bounding wrist. Grade 4.

## THE ETUDE

**Andante M. M. ♩ = 84**

THE ETUDE

8

*mp* *simile*

*rall.* *a tempo* *cresc.* *mf*

*rall.* *a tempo*

*Poco allegro*

*rall. e dim.* *mf*

*rall. e dim.* *mf*

*f appassionato*

*ff decresc.* *mp rall.* *rall.* *mp*

*ff decresc.* *mp rall.* *rall.* *pp*

*ff decresc.* *poco rall.* *pp* *ppp* *pandend.*

## THE ETUDE



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on the phonograph you have*

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*Style 122*



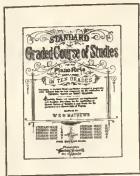
*Style 120*



*Style 117*

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## THE ETUDE

## LA TUNITA SPANISH DANCE

SEPTEMBER 1920 Page 615

BERT R. ANTHONY, Op. 106

Exemplifying effectively the use of the parallel keys, D minor and D major. To be played in the style of a Spanish waltz. Grade 3.

Vivace M.M.  $\text{d} = 63$

Softly yet decisively

Fine

Resolutely

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## LITTLE ALPINE SERENADE

FRANCES TERRY

A little characteristic piece, suggesting the piping of the Alpine shepherd Grade 2.

Allegretto con moto M.M.  $\text{d} = 88$ 

poco rit.

mf

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# SILVER STREAM

VALSE CAPRICE

A real *Valse Caprice*, with many changes of tempo and contrasting thematic material. The *legato* sixths with a variation in the *Trio* portion are particularly effective. Grade 4.

Allegro vivace M.M.  $\text{♩} = 72$ 

\* From here go to the beginning and play to *Fine*, then play *Trio*.

## THE ETUDE

THURLOW LIEURANCE

## THE ETUDE

THURLOW LIEURANCE

## AMBER TRESSES

PAUL LAWSON

To be played lightly and delicately, not like a waltz. Grade 2.

Moderato M.M.  $\text{♩} = 188$

# DREAMS

In the style of an *air de ballet*; to be played in a graceful but capricious manner. The flights of thirty-second notes must be taken with extreme lightness and rapidity. Grade 4.

**Tempo Rubato e Moderato M.M. =108**

J. FRANK FRYSINGER, Op. 30

The image shows a page of sheet music for piano, page 10. The music is in 2/4 time with a key signature of three sharps. The top staff begins with a dynamic of  $\text{pp}$  and includes a tempo marking of "Tempo Rubato e Moderato M.M. = 108". The first section ends with a dynamic of  $p$ . The second section starts with a dynamic of  $p$ , followed by *cresc.* The third section starts with  $\text{pp}$  and ends with *a tempo*. The fourth section starts with *ff ad lib.* and ends with *sf a tempo*. The fifth section starts with *poco più mosso* and ends with *poco rit.* The sixth section starts with *rit.* and ends with *D.C.*. The bottom staff is labeled "Trio" and "dolce cantabile". The music features various dynamics including  $\text{pp}$ ,  $p$ , *cresc.*, *ff ad lib.*, *sf a tempo*, *poco più mosso*, *poco rit.*, *rit.*, *D.C.*, and *dolce cantabile*. Performance instructions like "rapidamente", "a tempo", "senza rall.", and "senza rall." are also present.

\* From here go to the beginning and play to ; then, go to Trio.

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## THE SAILOR BOY

E. F. CHRISTIANI

To be played in a brusque and lively manner, in the style of a "hornpipe." Grade 2½

Allo vivo M.M. =

The image shows a page of sheet music for two pianos (piano duet). The music is in common time, key signature of one sharp (F# major), and tempo 'Allo vivo M.M. = 126'. The score consists of four staves, each with a treble clef and a bass clef. The top staff has dynamic markings 'p' (piano) and 'mf' (mezzo-forte). Fingerings are indicated above the notes throughout the piece. The music concludes with a 'Fine' at the end of the third system, followed by a repeat sign and the instruction '8.'. The fourth system begins with a dynamic 'p' and continues with various musical patterns. The final measure of the fourth system ends with a dynamic 'D.C.' (Da Capo).

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## MARCHE MILITAIRE

THE ETUDE

FR. SCHUBERT, Op. 51a  
Arr. by A. Sartorio

Originally for four hands, this number has become one of the most popular of Schubert's lighter compositions. The present arrangement, while easy to play, retains all the best features of the original. Grade 8.

Allegro vivace M.M. = 126

\* From here go back to % and play to *Fine* (3rd. ending) then play *Trio*.

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THE ETUDE

SEPTEMBER 1920

Page 621

THE JAUNTY SCOUTS  
MARCH

A well-written little march with plenty of work for either hand. Bring out all the melodies strongly. Grade 2½

J. E. ROBERTS

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## THE JONQUIL MAID

ARTHUR MACY

One of the most recent songs by a very popular American writer. This dainty number is to be delivered in narrative style, with verve and freedom.

*Allegretto*

*mf*

A lit - tle maid sat in a jon - quil tree,

*rit.*

Sing-ing a - lone in a low love tone; And the wind swept by with a wist-ful moan; For he longed to stay with the maid all day; But he

*colla voce*

*rit.*

*atempo* knew as he blew, It was true that the dew would nev-er dry If the wind should die; So he

*cresc.*

*rit.*

*mf un*

*poco accel.*

*rit.*

hurried a-way Where the rose-buds grew, And while to the land of the Rose went he, Sing-ing a - lone in a low love tone, The

*mp poco accel.*

*colla voce*

*rit.*

lit - tle maid sat in a jon - quil tree. The wind swept back to the jon - quil tree At the close of day, In the

*atempo*

*rit.*

*mono mosso*

twi - light gray; But the sweet lit - tle maid had stol - en away; And whither she's flown With

*mono mosso*

## THE ETUDE

nev - er be known Till the rose as it blows Shall dis - close all it knows Of the maid so fair With the sun-set hair, And the

*rit.*

*molto*

*rit.*

*mp doloroso*

*p*

sad wind comes and sighs and goes, And dreams of the day when he blew so free—When sing-ing a - lone in a low love tone, A

*rit.*

lit - tle maid sat in a jon - quil tree; When sing-ing a - lone in a low love tone, A lit - tle maid sat in a jon - quil tree.

*rit.*

*rit.*

## ON THEE MY SOUL IS STAYED

MAY F. LAWRENCE

PALMER HARTSONG

A quiet but very expressive sacred solo suited for any devotional service.

*Moderato*

*mf*

1. On Thee, my Lord, my soul is stayed. With Thee my heart

2. His gra - cious hand my need sup - plies. His cheering voice

*mf*

— is un - dis - mayed; Thy pres - ence makes — my path-way ev - er bright; Thy smile il - lumines the

— makes joy to rise; And all the way my trust will be in Him; Tho' strength should fail and

*rit.*

dark - est night, il - lumines the dark - est night. On Thee my soul is stayed. — stayed.

*rit.*

dark - est night, il - lumines the dark - est night. On Thee my soul is stayed. — stayed.

*rit.*

Swell: Solo S.C. (Trem.)  
Choir: Dulciana  
Great: Wald Flute  
Pedal: 16'

Registration: Affording opportunity for the display of two contrasting solo stops, with a varied accompaniment. In the middle section a *Vox Humana* or *Vox Celeste* may be used.

## CANTIQUE D'AMOUR

ERNEST H. SHEPPARD

**Andante moderato**

MANUAL

PEDAL

Change Solo stop

rall.

Fine Gt. Flute

rall.

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Sw. or Echo pp

Repeat ad l.h. D.C.

rall.

AVE MARIA  
MEDITATION ON THE 1st PRELUDE  
from the "Well-Tempered Clavichord"  
by J.S. BACH

CHARLES GOUNOD

A most ingenious idea of Gounod: that of imposing upon the Bach Prelude a melodious and soul-stirring setting of the *Ave Maria*. Play in broad and sweeping style.

**Andante semplice**

VIOLIN

sempre legato

PIANO

ped. simile

con sentimento pensieroso

cresc.

dim.

cresc.

Page 626 SEPTEMBER 1920

## THE ETUDE

The musical score consists of two staves of piano music. The top staff starts with a dynamic of *pp*, followed by *cresc.*, *pp*, *cresc.*, *cresc.*, *A f dim.*, *p*, *cresc.*, *cresc.*, *dim.*, *p*, *molto*, *molto*, *f*, *dim.*, *seen seen do do*, *molto*, *molto*, *f*, *dim.*, *p espressivo*, *cresc.*, *molto*, *f*, *piu f tutta forza*, *A molto maestoso*, *piu f tutta forza*, *molto maestoso*, *dim.*, *f*, *dim.*, *p*.

## THE ETUDE

## Musical Notation, New and Old

By Stephen Walshbrook

There are very few musicians of prominence who have not in their time been excitedly buttonholed by some inventive student who has established a new and especially simple form of musical notation. In the United States for over half a century have their adherents, and we have been told which, according to the propagandists of the originator, will reform the whole art of music!

It is inconceivable that our notation could be improved upon in many ways. Indeed the writer has seen two or three different versions of new notations, some departing very widely from the staff and clef idea, all of which might with practice be more easily read than the present notation.

Sir Charles Villiers Stanford in his history of music (Stanford-Forsyth) says that the invention of new notations in the middle ages became "a sort of fashionable amusement in monkish circles." Our own notation is merely a case of the survival of the fittest and has undergone gradual changes from the time of its earliest inception to the one, two, three and four-line staves.

The only real competition that the established notation has had has been the *Tonic Sol Fa*, admittedly excellent for certain kinds of sight-reading and choral purposes, but limited in its possibilities. This

has been largely confined to the choral workers of Great Britain and her possessions. The so-called "shaped" notation—wherein each note occupies a portion of the staff—has over half a century had their adherents, and we have been told time and again of local wars fought in their behalf with an animosity which is only equalled by that involving politics and religion.

The reason why new notations cannot be introduced is simply that there is a capital interest in the old notation represented by millions of dollars of spent by the publishers in existing publications and in musical stores. One can hardly expect the publishers to "junk" this valuable property for the sake of a few changes. The writer has been very much interested in the pedal sign introduced by Tissot years ago and employed to this day. This is unquestionably a much more definite and much more legible mode of pedaling.

Most of the great musicians who have used it have praised it with sincere enthusiasm. Yet—what is the result? Not one other publisher has adopted it thus far. In all probability, however, it will be one of the things which will gradually add itself to the notation just as, for instance, "signatures" were added.

## Beethoven's Terrible Sincerity

PROBABLY never lived a man more thoroughly buried in his honesty than Ludwig van Beethoven. When he planned to do so he could play the part of the diplomat—as his letters to his publishers and to the royal persons to whom he dedicated his works often show. But when taken unaware Beethoven spoke his mind without thought of whom he might offend or how he might offend them. A historic

instance is that connected with the composer Pâer, whose opera, *Fidelio*, Beethoven went to hear. It is said that Pacr approached Beethoven after the performance and naturally invited criticism, whereupon Beethoven blurted out, "I like your opera very much—I will set it to music." To this the sensitive Pâer, who had written many musical successes, was tantamount to saying, "I like your wife very much; I will marry her!"

## Find Your Right Groove

By Elliott Schenck

This writer is everlastingly grateful to certain other inspirational writers of the type of Marsden, Crane, Smiles and others, who by their inextinguishable optimism and encouragement have pointed out so many examples of people who have succeeded in spite of all odds. This helps one to realize his own weaknesses. Books of the *New Thought* kind are an unquestioned stimulation.

However, in music any casual observer must notice many people who have been failures because they have failed to find the right groove or position. Erasmus, greatest of educators, once said:

"*No c quoris ligat Mercurius fat.*"  
"No one ligates the body of a state of Mercury." It is foolish to suppose that because one person has succeeded in a particular thing, that you who may have

very different qualifications can succeed likewise. The first element in real success is to study yourself very thoroughly and find out what you are best fitted. What you most dearly want to do may be the same identical thing, but the secret is to develop a desire to do those things which you are by nature fitted to do. Think closely enough and you will not be fooled. Recently the writer heard a young lady in a music store ask for a copy of *Rhapsody in Blue* by George Gershwin. Reed O'Connor she could get a simplified arrangement with a few of the tunes, but it would be about as near the real piano arrangement as a Bach *Fugue* arranged for flute. It can't be done. If nature intended you for a teacher you are wasting valuable time trying to be a great artist. Find the right groove.

## Two Common Experiences

By T. B. Empire

1. What time is it, anyway? You twist around to squint at the clock, which seems to leer at you and to go-just-as-slowly-as-it-can. Tick-tock—tick-toe-k.

And you sigh, and bone-headedly keep on with your practice. Music's awfully stupid, isn't it?

2. What! The hour up again? Why, I've only just begun! How about getting

in another half hour, when everything's going so smoothly? I really think I HAVE some talent after all!

We all have these experiences. In the first case, we lack interest and therefore concentration. In the second case there is a magic spell that appears to make the hands on the clock fly round, so they almost scorn the figures. *Verbum sap.* Put interest into your practice—you can do it, if you care to try.



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R. HUNTINGTON WOODMAN

"The eloquent organ waits for the master to waken the spirit."—DOLE

### How to Better the Congregational Singing in Your Church

By R. Huntington Woodman

THERE are organists, eminent as performers or as composers, who play so badly for congregational singing that that feature of worship is all but eliminated from their church services. This is deplorable, for it is really of the utmost importance that the organ and singing should be cultivated and fostered by all church organists worthy of the name. They should realize that they are enlisted in the cause of religion, and that congregational singing is the greatest means for the expression of religious fervor on the part of a body of people.

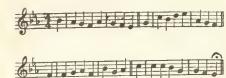
The art of organists, and many of them who do realize their responsibilities and who are trying to improve the music in their churches, both choir and congregational singing.

For such earnest church organists let us consider how congregational singing may be improved.

First and foremost there must be a mutual dependence on the part of the people and the organist to have congregational singing. If either party is lukewarm or antagonistic the result will be doubtful. Cordial co-operation toward the end in view is essential. With that established what can the organist do?

1. He must select a good tune for the hymn to be sung—and what is a good tune?

A good hymn tune is a combination of good melody, strong rhythm and interesting harmony. If one of these three characteristics is wanting, the tune is weakened. To illustrate this let us notice the melody of the following tune (Barnby's Hymnary, Tune 500):



It goes straight along in absolutely unbroken rhythm, with no chance to take a breath, unless by holding over the end of a line. The harmony is good, but the lack of variety of rhythm is fatal to the tune as an expression of religious feeling on the part of a congregation.

It may be asked at this point, why is *Old Hundred* a good tune? Although it does not begin on a weak note in the even, regular rhythm, it is usually sung slowly and with pauses at the ends of the lines which serve to break somewhat the otherwise unbroken flow. This also explains the adaptability of the German Chorale to congregational singing of a type not now popular except in certain localities.

As an example of a good tune let us look at *Micah*, set in almost every hymnal to the words, "Holy, Holy, Holy, Lord God Almighty." This combines all the features of a good tune. To illustrate the importance of that, however, the singer should be cultivated and fostered by all church organists worthy of the name. They should realize that they are enlisted in the cause of religion, and that congregational singing is the greatest means for the expression of religious fervor on the part of a body of people.

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2. Ministers in particular worry because congregations "drag" in singing hymns. They often will say to the organist, "Play the tune faster and keep the people up to speed." This is a fallacy. A hymn tune can never be hurried beyond a certain point; and the larger the congregation the more true is this principle—"Large bodies move slowly." But this must not be understood to mean that tunes should be drawn in a drawing, lifeless fashion. On the contrary the organist should play with life and precision as at a *tempo* *legg.* It will give emphasis to the rhythmic elements in the tune, without giving the effect of haste to the notes of short value and the effect of drawing to notes of longer duration. A congregation will feel the "swing" of a good tune if it is given over to the organist with full confidence, but which avoids dullness without suggesting haste or triviality.

In giving out a tune the organist should play in the same tempo that is to be used when the tune is sung. Long notes should have their full value and short notes should not be hurried. Proper phrasing, with a very slight rallentando at cadences, will add greatly to the general authority of the tune.

This is such an important feature that it merits special attention. I therefore quote the beginning of two verses of a hymn by Theodore Parker, with the melody of a tune by Sir John Stainer, to which it is set:

*First Verse*

"O thou great Friend to all the sons of men,  
Who once did come in humble guise below."

1. Holding the soprano note (sometimes preceded by an appoggiatura) about one second.

2. Holding the pedal note between verses and releasing it just one beat before attacking the tune.

3. Rolling up a chord and attacking on reaching the top note.

This should be phrased as indicated. A very short break at the sign "x" would not be objectionable; but the sense of the text seems to indicate the longer phrase. The congregation will, without doubt, phrase at that point. It seems better, therefore, that the organ should not.

*Third Verse*

"Yes! Thou art still the Life; then art the way  
The holiest know; Light, Life and Way  
of heaven!"

The phrasing of this is indicated by the slurs in the following:



The last line of the hymn is:  
"Toil by the Light, Life, Way which Thou hast given."

The phrasing of this follows:



but care must be taken not to make the broken notes at N.B. too scrappy. The best effect will usually be obtained by phrasing the upper parts but holding the bass or the tenor legato; but no absolute rule can be given.

Congregations are very apt to breathe according to the musical phrase. There is no way to prevent it, unless rehearsals for hymn singing can be held. But artistic, unexaggerated phrasing on the part of the organist will do much to call the people's attention to the words they are singing, and some improvement in this line can be looked for.

The general effect of a hymn tune should be—in the writer's judgment—legato. Occasional phrases of staccato chords (usually with legato bass) may be useful to put a little snap into a lethargic congregation, but if too long continued or too frequently used, they miss their point.

Congregational singing can be fostered and developed if there is a real desire for it by all concerned in its making; and to those these few hints are offered.

## Concerning Organ Recitals

By R. Huntington Woodman

NOWRITHSTANDING the increase of the use of the organ for purely æsthetic purposes and the growing familiarity of the public with organ effects, the fact still remains that the average organ concert is uninteresting and, in many cases, it is a decided bore. Is this condition the fault of the organ, the organist, or the public? Certainly not the organ—for never were greater possibilities at the command of a player. The organ lies with the player and the public; both are responsible for the indisputable fact that organ recitals as a class are not artistic successes.

What is the trouble as at present educated, bizarre effects and catchpenny tricks are demanded of the performer in order to make the organ "interesting." The organist has to comply or lose his job. He can, however, do a little missionary work by playing occasional "high-brow" pieces of a character not too musical. The first step is the education of the audience to listen to good music, to good things in music, and in order to accomplish this good music must be performed as it should be; and just there is the seat of the trouble, so far as the organist is concerned. Many recitalists are improperly prepared for concert work. They lack the interpretive talent; or, if they have that, they are frequently "shy" on their preparation, and quietly "shy" on the stage, and in the audience. Again, many recitalists fail to realize the limitations of the organ, both in a general way and in regard to the particular instrument on which they are to play. The great compositions of organ literature require organs of size and resources to make an impression. Certain transcriptions are ridiculous on small organs that would sound well on large organs, and others are transcriptions which are not appropriate to the organ and should never be played.

The organist's poor judgment in selecting programs too elaborate for the organ or the occasion is responsible for many dreary hours of organ playing. Such transcriptions as the *Tannhäuser* overture and the *Meistersinger* prelude are absurd, and should never be played without apology. The orchestral effects are impossible of reproduction with only ten fingers, and if played at all, they should merely bring a suggestion of the music before an audience.

One great trouble with organists has been the desire to have a large repertoire. That is all right if it can be accomplished without sacrificing the quality of performance—but it is the *hearing* of the program that will show the artist—not the reading of a copy of it sent by mail to a large address list. This may be good business advertising, but it does not improve the artistic value of organ recitals.

## About Voluntaries

By Hamilton MacDougall

In a pamphlet recently issued by the English "Church Music Society" Mr. F. H. Nicholson, the newly appointed organist of the Westminster Abbey, boldly questions the desirability of the normal voluntary—that is, he goes to the point that the average church-goer may escape it by being either too late in coming or early in leaving. There is a line of distinction, Mr. Nicholson remarks, between the prelude played on a noble cathedral organ, as it whispers down the long-drawn aisles, and the amateur fiddle player along the nave and echoing among the seats and in the introductory voluntary incorrectly played on a poor instrument in a small and mean building. The voluntary, Mr. Nicholson, concludes, has it in his power to make or to mar the whole of the service. If he is careless or ignorant in the matter of his voluntary, he will at least miss a great opportunity. If he always neglects them with the attention and care that they deserve he will acquire an infamy for good which it is beyond his power to estimate.

ber van Oo, known as "Albert the Great," who lived about 1220, is said to have been the earliest known organ builder. His work was done at Utrecht.

ence who otherwise could not hear it at all. An organ performance of either of the two mentioned overtures in New York City seems to the writer to be unjustifiable.

On the other hand, such transcriptions as the *Worpal* to *Parisifal*, or the celebrated Tchaikowsky string quartet are perfectly legitimate, because the composer's ideas can be approximately reproduced on an adequate organ, and the notes are within the grasp of the two hands and feet of the performer.

It is the style of performance of these

selections which makes, more than any one thing, for an interesting recital.

If the program is selected with jud-

gment,

with due regard to the size and re-

sources of the particular organ on which

it is to be played, if it is properly pre-

pared so that it may be *really inter-*

*esting*, the chances are that the recital

will be an interesting one.

The real test of preparation is ignor-

ance. Practically no pianist ever thinks

of playing in public until he has so mas-

tered his selection that it is a part of him-

self. Very few organists have done this.

Those who have, give the most interesting

recitals every time.

As yet the public does not know enough

to discriminate between the shades of good

organ playing. All it knows is whether

the recital is a bore or not. The people

are growing slowly in knowledge, but the

younger generation of organists will do

well to prepare themselves thoroughly

in their young days; for the public is



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form an encyclopedia of technical work for the violin. His famous *Four Thousand Bowings for the Violin*, covering every conceivable bow movement, completely exhaust the subject.

Of Sevcik's favorite sayings is that the violin student should continue his study largely in "practicing" until he can play. In practice and exercise there are certain passages that the pupil can play, and others that he cannot. The way to save time in practice is to concentrate the practice on the passages which cannot be played until they finally yield. Too often the pupil wastes a large amount of time in uselessly going over what he can play with difficulty. Confining the practice to the principal difficulties makes it go twice as far.

Prof. Sevcik is a man of 68, having been born in Pisek in 1852, but he pos-

sesses the vim and energy of a man ten years younger. Many musicians are possessed with the idea that Sevcik is a mere theorist and technician, and has had little to do with the practical side of music making. The fact is, however, that he has had wide experience in every branch of the art of music and violin playing. He has appeared as a solo violinist in many of the large cities of Europe, and has had many years' experience as concertmaster of various European symphony orchestras, and has also conducted numerous concerts.

The life and activities of such a man as Sevcik in the United States cannot fail to give an enormous impetus to violin study. In time, the pupils he trains will be scattered all over the country, spreading the gospel of their master's methods and his skill in developing pupils.

### Quality Not Quantity

This Violin Department of THE ETUDE is constantly in receipt of letters asking for advice, which is impossible to give. A great proportion of these letters give lists of pieces and studies which the writers say they have mastered in a given length of time, and then ask the editor to inform them whether they have made good progress. How many musicians can claim that they can qualify as first violinist in a symphony orchestra? How long it will take them to equal Elman? Whether they have real genius, or merely talent for the violin? etc., etc. People who write letters of this kind do not seem to be able to understand that it is not the number and rank of the compositions that count, but the quality of their progress and artistic standing, but when they play, many violin students attempt difficult concertos before they are ready for them, or before they have mastered the fundamentals of violin playing even passably well. It is quite useless for people to send lists of compositions that they have studied to the editor, the editor is expected to furnish a proportion of the time which it will take him to learn the well-known eminent American violinist Spalding!

With a little reflection we think our youthful correspondent must readily see that the whole matter hinges on how well he plays the compositions he names. If the facts he gives in his letter are true he must be a second Paganini, for young violin students of positive genius rarely come to me to become an expert on the violin. I have a teacher who is an artist, a pupil of — who is a pupil of the great Vsaye. I would have consulted her, but I did not have the courage, so I thought I would ask you! I know from memory and well enough for the audience presentation, the following: *Musical Concerto No. 6 in E flat; first movement* (entitled *Concerto*) will teach the rest soon). *Prashand and Allegro*, *Pugnani-Kreisler*. *Introduction and Rondo Capriccioso*, *Siain-Saints*; *Habanera*, *Barbera*; besides many lighter works such as *Souvenir*, by Drdla; *Spring Song*, by Mendelssohn, etc. I am taking the Kreutzer Studies and will soon take the *Fiorillo*. I have accomplished this in a little

time, the violin is a type of many which perplex the editor to know just how to answer with any degree of satisfaction to the writer. If a man wrote to the editor of a local journal that he could lift a piano over his head, the editor could safely assure him that he had good, strong arm muscles, but if a correspondent writes to this department that he has learned the Mendelssohn *Concerto* in four weeks and can play it very well indeed, the editor must be pardoned if he declines to extend congratulations until he has heard the performance.

### Rosin Accumulation

One of the queerest superstitions about the violin is the idea that the rosin should be allowed to accumulate and cake under the bridge, with the idea that this improves the tone. People often write to T. E. Presser inquiring about this. They would at once see the absurdity of plastering a belt with mud to improve the clearness of the tone, so why does not their own intelligence and common sense tell them that clogging the surface of the belly of the violin with a foreign substance can only be detrimental to the tone. If the rosin which accumulates under the bridge is dusted off with a cloth, after

use, from the time the violin is new, the varnish will always retain its beauty and luster. If left on, it ruins the varnish in time, and forms an unsightly crust under the bridge. This is injurious to the violin and to its value. Thousands of people imagine that the more unsightly an old violin is the greater its value. This is a great mistake. Old violins, like old coins, are much more valuable when well preserved. A good or bad state of preservation can only be detrimental to the tone. If the rosin which accumulates under the bridge is dusted off with a cloth, after



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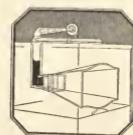


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